

IMPORTANT REMINDER TO ALL STUDENTS

Spring term classes begin on January 10th. Students who do not attend the first class meeting of a course miss important material and assignments. Registered students who miss the first class meeting are still subject to the course attendance policy, and are responsible for rapidly making up all work, as well as keeping up with the course syllabus.

The English Department faculty urge any students adding courses during the Add/Drop period to do so as early as possible, so as to avoid falling behind in reading and writing assignments. Missing classes early in the term, for whatever reason, seriously compromises the educational experience, and represents a discourtesy to the professor and to other students in the class.

Students on class wait-lists are also expected to attend the first class, to confirm their commitment to the course. Wait-listed students who do not attend the first class may be removed from the list at the professor's discretion. Please remember that overrides are always given only at the professor's discretion.

SPRING 2005 COURSE DESCRIPTIONS

- AML 3031.01 AMERICAN LITERATURE I KAMRATH TR 15:00-16:20
 PR: ENC 1102. The canon and teaching of early American literature are undergoing fundamental "radical change." This course is designed to introduce you to a wide variety of literature from the period of colonization to the mid-19th century, including works representing some of the diverse ethnic and racial strands of our literary heritage as well as texts by women writers frequently excluded from literary collections. Naturally, we will become familiar with the historical and cultural circumstances surrounding the production of a given piece of literature, and also explore the development and expression of some fundamental ideas--assumptions, myths, and beliefs--that still influence the way Americans think about themselves and their society. In addition to examining the historical and ideological contexts of a range of prose, poetry, and fictional works, we will closely examine their aesthetic dimensions and practice ways of identifying variant themes and rhetorical strategies. Course requirements include: participation, a portfolio (short responses, quizzes, a short paper etc.) and a midterm and final exam.
- AML 3051.80 AMERICAN LITERATURE II GRIBBIN M 18:00-20:50
 (Daytona Beach Campus)
 PR: ENC 1102. Major American writers from beginning to Whitman.
- AML 3051.01 AMERICAN LITERATURE II ANGLEJ MWF 9:30-10:20
 PR: ENC 1102. This course surveys American literature(s) from 1865 to the present. We will examine how the texts we read reflect and resist the tenets of literary movements such as realism, naturalism, modernism, and postmodernism. We will also look at how gender, race, class, class, religion, culture and politics have influenced the texts that we read. Texts: Norton Anthology of American Literature. 6th ed. Vols. C,D,E and one contemporary novel. Requirements: one or two short papers, one long paper, two exams, a final exam, presentations, and reading quizzes.
- AML 3051.M03 AMERICAN LITERATURE II SMITH, E. MW 13:30-14:20
 (media enhanced)
 PR: ENC 1102. By catalogue description, this course covers American literature from 1865-present. As part of the historically-based undergraduate English curriculum, literature will be read with an eye toward its social and historical context. The course does not take a "greatest hits" or "major authors" approach, choosing instead to discuss periods, movements, and genres in relation to larger patterns in both the literary and social realms. The primary text will be the Heath Anthology of American Literature, volume 2, fourth edition. In addition, students may be asked to buy a small handbook geared to writing about literature. My classes are interactive, involving class discussion, online discussions via WebCT, and frequent evaluation of student performance, measured in a variety of ways, including but not limited to tests and papers. Students should also expect to do library-based research, internet-based research, and reading in secondary sources.
- AML 3615.01 HARLEM, HAITI, HAVANNA MEEHAN MWF 14:30-3:20
 PR: ENC 1102. A comparative approach to African American and Caribbean literary traditions. Part one of the course focuses on three major figures--Langston Hughes, Jacques Roumain and Nicolas Guillen--whose works announce a dialogue among black writers in the Americas. In the second part of the course, we turn to works by Zora Neale Hurston, Edwidge Danticat, and Nancy Morejon with the aim of expanding the frame reference beyond the canonical figures of Hughes, Roumain and Guillen. Throughout the course, we will consider how writers--male and female--address nationalist themes while simultaneously developing a progressive transnational black public sphere in the Americas. All works are read in English but students are encouraged to read in Spanish and French where possible and to pursue issues of translation in their writing. Requirements include a midterm, final exam, creative final project, and reading quizzes.
- AML 4101.01 AMERICAN NOVEL TROUARD W 16:30-19:20
 PR: ENC 1102 and ENG 3014. This course will have an enhanced WEB CT component. This course will contest Ernest Hemingway's claim that "All modern American literature comes from one book by Mark Twain called Huckleberry Finn." Organized around the idea of "transgression," we'll read 10 novels--each with subversive intentions. The anxieties and crises of gender, race, class, and sexual identity will be explored in the context of aesthetic experimentation and cultural foment. Aesthetically symptomatic, the intended texts were drawn from across the 20th century and offer distinct, though hardly exhaustive, opportunities to examine the changes and pressures on the American novel as a literary form: The House of Mirth, A Lost Lady, The Sound and the Fury, Passing The Golden Apples, Play It As It Lays, Sula, Housekeeping, The Hours, and more.
- AML 4153.M01 AMERICAN POETRY AT MID-CENTURY SMITH, E. MW 11:30-12:20
 M Course (web-mediated with reduced face-to-face seat time)

PR: ENC 1102 and ENG 3014

This is one of my "flagship" courses at UCF, a course I invented for the department, and one I've taught in various manifestations. The course aims at a survey of U.S. poetry since 1950, with particular attention to key movements and trends, and a few vital individual figures. To get a sense of the range and diversity of contemporary U.S. poetry, students will purchase and read in *The Vintage Book of Contemporary American Poetry* (second edition), edited by J.D. McClatchy. As we proceed, we'll get a sense of the following key movements in post-1950 U.S. poetry: confessional; Beat; Black Mountain; feminist; African-American; abstract expressionist; jazz poetry; language poetry; and other experimental movements. In addition, we will do concentrated units on the following individual poets, and students will need to purchase the individual volumes of these writers' work that I will order: Sylvia Plath (*Collected Poems*); Allen Ginsberg (*Selected Poems*); Frank Bidart (*In the Western Night: Collected Poems 1965-1990*); Harryette Mullen (*Sleeping with the Dictionary*).

AML 4261.01 LITERATURE OF THE SOUTH SEIDEL M 16:30-19:20

PR: ENC 1102 and ENG 3014. This course gives an overview of literature of the American South from its beginnings to contemporary times. Themes which are explored are the Southern family, the plantation myth, race, gender, and ethnicity, social class, and aesthetics. The texts used will be The Literature of the American South (A Norton Anthology). Students will also read The Awakening (Chopin), Their Eyes Were Watching God (Hurston), The Sound and the Fury (Faulkner), and The Invisible Man (Ellison). Assignments will include a midterm, a final, a number of short papers, an oral report, and one longer paper.

AML 4321.01 MODERN AMERICAN LITERATURE MURPHY TR 9:00-10:20

PR: ENC 1102 and ENG 3014 In order to select among the large number of authors that we could choose to read in this course, I will use attention to nature, place, and environment as a limiting device. We will, therefore, read authors who have a reputation, at least in part, as nature writers, environmental writers, or ecopoets. We will read across the three genres of fiction, poetry, and nonfiction prose, or at least two of them. Some of the following writers will be included: Gary Snyder, A.R. Ammons, Robinson Jeffers, Mary Oliver, Simon Ortiz, Linda Hogan, Alice Walker, Terry Tempest Williams, Willa Cather, and perhaps some of the usual canonical suspects as well, depending on whether or not I can find a suitable anthology to supplement our reading of full-length collections. Students will participate in at least one collaborative project, keep some type of reading journal, write at least one formal paper and take a final exam.

CRW 3010H.201 HONORS CREATIVE WRITING LAMAZARES TR 10:30-11:50

PR: Honors GEP completion and consent of the Burnett Honors College.
Theory and techniques of literary genres with honors level content; practice and critique of original writing by peers and critical reading of established authors.

CRW 3013.02 CREATIVE WRITING KESLER MWF 15:30-16:20

PR: ENC 1102. In this introductory course, we explore the genres of poetry, nonfiction, and short fiction by reading others' work and by creating our own. Students are expected to complete in-class writing exercises, two to three poems, a nonfiction piece, a short story, weekly written evaluations of others' manuscripts, and final portfolios containing revisions. Grades reflect attendance, class participation, and progress, as well as the overall quality of written work.

CRW 3013.03 CREATIVE WRITING KESLER MWF 13:30-14:20

PR: ENC 1102. In this introductory course, we explore the genres of poetry, nonfiction, and short fiction by reading others' work and by creating our own. Students are expected to complete in-class writing exercises, two to three poems, a nonfiction piece, a short story, weekly written evaluations of others' manuscripts, and final portfolios containing revisions. Grades reflect attendance, class participation, and progress, as well as the overall quality of written work.

CRW 3013.04 CREATIVE WRITING COOPER TR 16:30-17:50

PR: ENC 1102. The theory and techniques of literary genres; practice and critique of original writing by peers; critical reading of established authors.

CRW 3013.05 CREATIVE WRITING TELEP TR 13:30-14:50

PR: ENC 1102. The theory and techniques of literary genres; practice and critique of original writing by peers; critical reading of established authors.

CRW 3013.M80 CREATIVE WRITING SPRAKER T 17:30-20:20

(Daytona Beach Campus) (media enhanced)

PR: ENC 1102. This course requires a love for writing and a healthy dose of experimentation. As in any introductory course, you'll get an overview of many different styles of writing that will hopefully leave you hungry to experiment more in further courses. As we move through poetry, creative non-fiction, and fiction, we will cover the major techniques and strategies involved with each literary genre and practice each style ourselves. Students should be prepared to commit lots of time to reading, critiquing, and revising.

CRW 3013.W89 CREATIVE WRITING SPRAKER WWW WEB-BASED

(Web-based course)

PR: ENC 1102. This course requires a love for writing and a healthy dose of experimentation. As in any introductory course, you'll get an

CRW 4224.M01 ADV. NON FICTION WRITING WORKSHOP BARTKEVICIUS MW 15:30-16:20
(media enhanced) PR: CRW 3013 and CRW 3211. May be repeated once for credit. This is a workshop course for serious writers of literary nonfiction (memoir, personal essay, or literary journalism). The fun of writing lies in discovery, surprise, and craft. Among our goals will be to share the discoveries and surprises in one another's works and to move each piece of writing toward the highest degree of craft possible. Our main text will be student manuscripts. We'll also read *Contemporary Creative Nonfiction: The Art of Truth* and one additional contemporary memoir.

CRW 4224.02 ADV. NON-FICTION WORKSHOP RONEY TR 13:30-14:45
PR: CRW 3013 and CRW 3211. May be repeated once for credit.
This course will provide a study of advanced creative nonfiction (memoir, personal essay, literary journalism, etc.) through intensive reading, writing, workshop, and revision. We will work to bring our ideas the strongest possible articulation through a detailed examination of the elements of craft and style, drawing upon memory, observation, and the techniques of fiction, poetry, and journalism. Our main texts will be student manuscripts, but we will also read published examples.

CRW 4320.01 ADV. POETRY WRITING WORKSHOP HEMSCHMEYER M 19:30-22:15
PR: CRW 3013 and CRW 3310. May be repeated once for credit. Students will write (and probably rewrite) ten poems. Poems will be discussed in class. Each student is also responsible for a one-half hour classroom discussion of a published American poet of his or her choice. Handouts of the poet's work to be discussed must be made available to the class the week before the discussion. Students will be graded on attendance, participation in class critiques, their oral presentation and the quality as well as the quantity of their own poems.

CRW 4320.03 ADV. POETRY WRITING WORKSHOP STAP TR 15:00-16:20
PR: CRW 3013 and CRW 3310. May be repeated once for credit. Intensive writing practice in poetry. Peer critique and group discussion of original manuscripts. Most of our time will be devoted to workshop sessions in which we discuss the poems you write during the term. In addition, we will look at prosody, both as found in your work and in the work of various contemporary poets. Finally, we will spend some time reading and discussing the work of contemporary American poets. This course is an intensive writing course. You should be prepared to devote considerable time to writing your own poems, and you should have a mastery of syntax, grammar, punctuation, and so forth.

CRW 4320.W89 ADV. POETRY WRITING WORKSHOP THAXTON WWW WEB BASED
(Web-based course)
PR: CRW 3013 and CRW 3310. May be repeated once for credit. This is an intensive course for dedicated and determined writers of fiction who also are interested in practicing the techniques of writing in a real-world context. We will discuss the poems you write during the term as well as the poetry of several contemporary poets. You will be expected to turn in poems on a regular basis, and just as important, read your peers' poems with care.
This course requires a thorough understanding of the structure of poetry and how structure relates to content. Students will put their editing and critiquing ability to test as they lead workshops in teams with students from Advanced Fiction Workshop for participants at the Coalition for the Homeless

CRW 4932.01 ST: THE WRITING LIFE RONEY TR 15:00-16:20
PR: CRW 3120, CRW 3310 or any intermediate workshop.
This course is a multi-genre workshop designed for upper-level creative writing students who have completed at least one of the intermediate-level (Fiction, Poetry, Scriptwriting, or Creative Nonfiction) writing workshops.
The objective of this course is to allow us to reflect upon the various issues of genre and how those impact decisions to commit to the writing life. In the reading component of the course, we will examine two different modes of writing by the same authors: the first will address narrative strategy/design, the art and craft of writing, or the writing life; the second will be fiction, poetry, or other nonfiction. We will discuss works that range from poetic impressions of the life of a working writer to discussions of craft, strategy, structure, and creative process. In addition, we will write in at least two genres during the course of the semester and will reflect in writing upon what the choice to be a writer means to us.

CRW 4932.80 ST: CREATIVE WRITING IN THE COMM. THAXTON R 18:00-20:00
(Seminole Community College Campus)
PR: CRW 3310 or CRW 3120 or CRW 3211. In this Special Topics course, students will study the pedagogy of teaching creative writing and teaching to vulnerable populations, and will then design and teach creative writing classes for the under-served in our community, such as group of adults and youth at the Coalition for the Homeless, Harbor House (Orange County Center Against Domestic Violence), PACE Center for Girls, and Orange or Seminole County Jail. Texts: *Nickel and Dimed: On (Not) Getting By in America* by Barbara Ehrenreich, *Pedagogy of the Oppressed* by Paulo Friere, and *Imaginative Writing* by Janet Burroway.

CRW 5020.01 GRAD. WRKSH: NON-FICTION RONEY T 19:30-22:15

PR: This course is restricted to MA/CRW students. Other MA students and advanced undergraduates need permission of instructor. Contact lcronney@pegasus.cc.ucf.edu.

This is a workshop course for advanced writers of creative nonfiction (memoir, personal essay, and/or literary journalism). Reading will focus on student manuscripts, but will also include a collection of essays and one or more contemporary works of nonfiction. Three pieces (or two longer pieces) of writing plus revisions will be expected, as well as diligent and careful critique of others' manuscripts.

CRW 5130.01 FORM AND THEORY CRW HUBBARD R 19:30-22:15

PR: Graduate standing and instructor consent. The purpose of this course is to acquaint aspiring writers with evolving forms and theories of fiction. We'll explore the evolution of the novel and the short story by reading several texts that share a particular theme, the effects of social class on individual characters. Concurrently, we'll read and discuss essays by critics and by fiction writers that focus on the practice and theory of fiction. You'll be required to write weekly responses to reading assignments, which will be shared and collected in class. One longer (10-15 page) paper and related oral presentation will consider the implications of theory and form for your own writing.

CRW 6025.01 ADV GRAD WRITERS WORKSHOP LEIBY W 19:30-22:15

PR: This course is restricted to MA/CRW or by written permission from the instructor. This advanced workshop is designed for serious students dedicated to the production of quality literary fiction. You must be prepared to write three and revise two complete short stories or novel chapters. You will also be required to write extensive and articulate critiques of all works put forward in workshop and actively participate in **discussion**.

ENC 2127.01 GRAMMAR & COMP OWENS MWF 13:30-14:20

PR: ENC 1102. This course focuses on the systematic study of grammar and mechanics in order to improve writing, clarity, accuracy and style

ENC 3211.OW61 THEORY/PRACTICE TECH WRITING (WEB-BASED COURSE) FOX WWW WWW

PR: ENC 1102. Theory and Practice of Technical Writing is a course in which students learn the basics of technical communication. They learn to plan, draft, design, review, revise, and produce technical documents. Students work on a major collaborative project and also produce several short documents individually. They become familiar with the major research in the field and also with appropriate research methods for developing their own documents.

ENC 3211.03 THEORY/PRACTICE TECH WRITING FLAMMIA MWF 11:30-12:20

PR: ENC 1102.

Theory and Practice of Technical Writing is a course in which students learn the basics of technical communication. They learn to plan, draft, design, review, revise, and produce technical documents. Students work on a major collaborative project and also produce several short documents individually. They become familiar with the major research in the field and also with appropriate research methods for developing their own documents.

ENC 3211H.M01 HONORS THEORY/PRACTICE TW (media enhanced) (service learning) SCOTT MW 15:30-16:20

PR: ENC 1102. This course will prepare you to produce effective and ethical technical documents in professional settings. The course will revolve around a major service-learning writing project for a local community service agency, campus organization, or business involved in philanthropic activities. Beyond giving you real-world technical writing experience, the service-learning project will enable you to contribute to community problem solving and to further develop a sense of civic responsibility. In addition to the writing-related work you do for an organization, you will produce a set of texts designed to aid in the larger process of developing, managing, and evaluating the project; this will give you practice with additional technical genres. Finally, you will critically reflect on your work with classmates and community members.

The service-learning focus of this course will require a great deal of small group work and substantial work outside of class (e.g., at the organization). Don't take the course if you are not comfortable with or cannot meet these requirements. If you accept the challenge of this course, you will be rewarded with a personally and professionally enriching experience.

ENC 3241H.M02 HONORS/WRITING FOR TECH PROF (media enhanced) (service learning) SCOTT T 12:00-13:20

PR: ENC 1102. This course will prepare you to produce effective and ethical technical documents in professional settings. The course will revolve around a major service-learning writing project for a local community service agency, campus organization, or business involved in philanthropic activities. Beyond giving you real-world technical writing experience, the service-learning project will enable you to contribute to community problem solving and to further develop a sense of civic responsibility. In addition to the writing-related work you do for an organization, you will produce a set of texts designed to aid in the larger process of developing, managing, and evaluating the project; this will give you practice with additional technical genres. Finally, you will critically reflect on your work with classmates and community members.

The service-learning focus of this course will require a great deal of small group work and substantial work outside of class (e.g., at the organization). Don't take the course if you are not comfortable with or cannot meet these requirements. If you accept the challenge of this

course, you will be rewarded with a personally and professionally enriching experience.

ENC 3241.01 WRITING FOR TECH PROF. BOWDON MWF 11:30-12:20
PR: ENC 1102. Instruction and practice in expository prose used in technical writing, layout and design of data, and translation of technical documents for the lay audience.

ENC 3241.02 WRITING FOR TECH PROF BLACKBURNE MWF 12:30-13:20
PR: ENC 1102. Instruction and practice in expository prose used in technical writing, layout and design of data, and translation of technical documents for the lay audience.

ENC 3241.W79 WRITING FOR TECH PROF MORTON WWW WEB-BASED
(Web-based course)
PR: ENC 1102. This course is a very practical, hands-on approach to writing in the technical professions. Through the examination of purpose and audience, the student plans, drafts, revises, and produces a variety of communications he or she can expect to be required to produce at work. These documents may include memos, resumes, cover letters, claim letters, proposals, progress reports, handbooks, and technical reports – among others. The goal of this course is to prepare the student for writing assignments in the workplace.

ENC 3241.OW61 WRITING FOR TECH PROFESSION MOODY WWW WEB-BASED
(Web-based course)
PR :ENC 1102. Instruction and practice in expository prose used in technical writing, layout and design of data, and translation of technical documents for the lay audience.

ENC 3241.OW62 WRITING FOR TECH PROFESSION STAFF WWW WEB-BASED
(Web-based course)
PR: ENC 1102. Instruction and practice in expository prose used in technical writing, layout and design of data, and translation of technical documents for the lay audience.

ENC 3241.W88 WRITING FOR TECH PROFESSION MORTON WWW WEB-BASED
(Web-based course)
PR: ENC 1102. Junior standing, or C.I. This course is a very practical, hands-on approach to writing in the technical professions. Through the examination of purpose and audience, the student plans, drafts, revises, and produces a variety of communications he or she can expect to be required to produce at work. These documents may include memos, resumes, cover letters, claim letters, proposals, progress reports, handbooks, and technical reports – among others. The goal of this course is to prepare the student for writing assignments in the workplace.

ENC 3241.W89 WRITING FOR TECH PROFESSION MORTON WWW WEB-BASED
(Web-based course)
PR: ENC 1102. Junior standing, or C.I. This course is a very practical, hands-on approach to writing in the technical professions. Through the examination of purpose and audience, the student plans, drafts, revises, and produces a variety of communications he or she can expect to be required to produce at work. These documents may include memos, resumes, cover letters, claim letters, proposals, progress reports, handbooks, and technical reports – among others. The goal of this course is to prepare the student for writing assignments in the workplace.

ENC 3250.80 PROFESSIONAL WRITING BRODKIN R 18:00-20:50
(Daytona Campus)
PR: ENC 1102. ENC 3250 is an introduction to rhetoric and professional writing. It will give students an opportunity to develop a theoretical and practical framework for producing and assessing a wide range of texts for professional communities. Working with the five canons of classical rhetoric, students will identify strengths and weaknesses of texts and crucial features of major professional writing genres. Students will have flexibility in choosing a major course project that emerges from their work and/or civic commitments; this course is a service-learning based course. Contact lbrodkin@mail.ucf.edu

ENC 3250.W89 PROFESSIONAL WRITING BRODKIN WWW WEB BASED
(Web-based course)
PR: ENC 1102. This is a web course based in Service Learning. Students work collaboratively to help produce documents for nonprofit organizations within the local community. This course is an introduction to rhetoric and professional writing. It will give students an opportunity to develop a theoretical and practical framework for producing and assessing a wide range of texts for professional communities, including letters of inquiry, resumes, proposals, and progress reports. Students will have flexibility in choosing a major course project that emerges from their civic commitments. Contact lbrodkin@mail.ucf.edu for more information.

ENC 3250.M01 PROFESSIONAL WRITING GOMRAD MW 15:30-16:20
(media enhanced)
PR: ENC 1102, Junior standing, and 12 upper division hours on the student's major.
Major elements of professional writing with emphasis on composition of reports, proposals, letters and memos.

ENC 3250.M02 PROFESSIONALWRITING GOMRAD MW 11:30-12:20
(media enhanced)

PR: ENC 1102, Junior standing and 12 upper division hours on the student's major.

Major elements of professional writing with emphasis on composition of reports, proposals, letters and memos.

ENC 3310.01 MAGAZINE WRITING I BELL TR 12:30-1:50

PR: ENC 1102. This course will focus on the basics of writing feature articles for magazines: leads, structure, voice, research, interviews, and visual design. Our primary goal will be to strengthen writing skills most relevant to magazine writing, but we will also focus on marketing freelance articles, particularly audience analysis and query letters.

Students will be required to write three pieces: a short, a profile, and a human-interest feature. All three may focus on the same subject; the feature will be submitted for publication. Rhetorical analysis, research, and revision will be emphasized.

ENC 3310.02 MAGAZINE WRITING I COLLINS TR 9:00-10:20

PR: ENC 1102. Intensive practice in description narration, exposition and argumentation; control of tone, mood, viewpoint, and level of diction. Applicable to article, essay and short story writing.

ENC 3310.70 MAGAZINE WRITING I FOX M 14:00-16:50

PR: ENC 1102. This course is an intensive practice in description narration, exposition and argumentation, control of tone, mood, viewpoint, and level of diction. Students will apply these concepts through a study of literary nonfiction which is applicable to article, essay, and short story writing. Course texts are: Fourth Genre, The: Contemporary Writers of/on Creative Non-Fiction, 3/E by Robert L. Root, Jr., and Michael Steinberg. ISBN: 0-205-42605-0 Publisher: Longman, Copyright: 2005 On Writing Well, 25th Anniversary: The Classic Guide to Writing Nonfiction (On Writing Well) by William Zinsser

This class meets at the UCF Cocoa campus on Mondays from 2:00 to 4:50 p.m.

ENC 3310.W79 MAGAZINE WRITING I FOX WWW WEB-BASED

(web based) PR: ENC 1102. This course is an intensive practice in description narration, exposition and argumentation, control of tone, mood, viewpoint, and level of diction. Students will apply these concepts through a study of literary nonfiction, which is applicable to article, essay, and short story writing. Course texts are: Fourth Genre, The: Contemporary Writers of/on Creative Non-Fiction, 3/E by Robert L. Root, Jr., and Michael Steinberg. ISBN: 0-205-42605-0 Publisher: Longman, Copyright: 2005 On Writing Well, 25th Anniversary: The Classic Guide to Writing Nonfiction (On Writing Well) by William Zinsser

This class meets online and there are no face-to-face meetings. It is a collaborative discussion-based online course which will require six to ten hours a week reading, researching, and posting online in order to earn a desirable grade. Students are expected to sign-on and work on the course several times a week.

ENC 3311.02 ADVANCED EXPOSITORY WRITING WEAVER MWF 12:30-13:20
PR: ENC 1102 Practice of expository writing directed to general reader.

ENC 3311.03 ADVANCED EXPOSITORY WRITING HAWKINS MWF 11:30-12:20
PR: ENC 1102. Practice of expository writing directed to general reader.

ENC 3311.04 ADVANCED EXPOSITORY WRITING MOHRENNE MW 16:30-17:50
PR: ENC 1102. Practice of expository writing directed to general reader.

ENC 3311.05 ADVANCED EXPOSITORY WRITING CATO TR 9:00-10:20
PR: ENC 1102. Practice of expository writing directed to general reader.

ENC 4215.01 TECHNIQUES OF TECH. PUB. FLAMMIA MWF 9:30-10:20
(Should be taken concurrently with ENC 4294.)

PR: ENC 1102. In this course students will learn the basic principles of design and layout as they apply to technical documentation. Students will also learn about the elements of production of technical documents including paper, ink, binding, printing, and electronic media. Students will produce a variety of documents such as brochures, newsletters, event programs, letterheads, and business cards. Students will do at least one project for a client outside the university. At the end of the semester, each student will compile a portfolio of his/her work. Students will have the opportunity to receive feedback on their portfolios from local businesspeople, many of whom hire technical writers.

ENC 4280.01 TECHNICAL WRITING STYLE JONES, D. TR 13:30-14:50

PR: ENC 1102. You will focus on all of the strategies necessary to write effective technical prose. You will study different prose styles ranging from plain styles to complex styles to unnecessarily complex styles. You will look at styles within different discourse communities and consider the persuasive nature of technical writing. You will discuss many general diction problems technical writers share with all other writers, and you will focus on the challenges presented by jargon concerning a variety of technical subjects. In addition to focusing on prose style at the word level, you will learn how to write more effective technical sentences, paragraphs and

larger segments. You will study the traditions of personal and impersonal scientific and technical writing, and you will see how to establish a wide range of tones, including humor, in technical documents. You will study some major style issues concerning gender and ethics for technical writers. Finally, you will learn how to edit technical documents for problems in prose style, and you will learn about many technical writing resources available either in print or on the Internet for improving the prose of technical documents.

ENC 4293.01 TECHNICAL DOCUMENTATION I BOWDON MWF 15:30-16:20
 PR: ENC 3211 or ENC 3241. Practice in translating highly technical information to organized documentation: hardware, software, military specifications. Theory of designing and organizing technical manuals. Preparation of proposals, Interview Skills.

ENC 4293.02 TECHNICAL DOCUMENTATION I GOMRAD MWF 13:30-14:20
 PR: ENC 3211 or ENC 3241. In this course you will learn how to create a style guide to be used by other technical writers. The style guide offers guidelines to help technical writers create a variety of technical documents. While preparing this style guide, you will learn about all of the steps involved in the technical documentation process, and you will learn about many kinds of technical documents. You will learn that technical writing is a collaborative effort and will work in small groups to produce this research on what will make this guide useful for its intended audience.

ENC 4294.01 TECHNICAL DOCUMENTATION II JONES, D. TR 15:00-16:20
 PR: ENC 4293. Practical You will sharpen the technical communication skills you learned in ENC 4293, Technical Documentation I, a required prerequisite for this course. You will collaborate with other class members to write a technical manual about a product or service for a local company or organization. You will work closely together as a team, learning the entire documentation process from planning to production as you acquire this "real-world" experience. Requirements include a critique of the style guide you created in ENC 4293, several progress reports, a collaboratively written proposal, several drafts of your section of the manual the class is creating, a final version of your section, and a critique of your contributions and the contributions of your peers. Should be taken concurrently with ENC 4215.

ENC 4295.01 TECHNICAL DOCUMENTATION III APPLEN MWF 12:30-13:20
 PR: ENC 4294. Designing, writing and illustrating manuals, e.g., repairs, maintenance or users. Project supervised by a member of a student's major department or technical editor of a corporation.

ENC 4414.01 STUDIES IN HYPERTEXT APPLEN MWF 15:30-16:20
 PR: ENC 3211 or ENC 3241. This is a writing course. Studies in Hypertext is primarily a writing course but we will also learn how to construct web sites using HTML. In this course you will do research and then distill what you find into two mediums: a substantial written project and a web page. The topic for your paper/web page will be on one of the many issues associated with hypertext--issues such as First Amendment rights, copyright law, diminishing human interaction, electric vs. traditional notions of literacy, and the use of the World Wide Web in business and education. We will be spending a significant amount of time reading and writing about theories of electronic literacy and information so we can develop a more critical sensibility regarding hypertext.

ENC 5216.W89 EDITING PROFESSIONAL WRITING BRODKIN WWW WEB-BASED
 (web-based course)
 Your participation in ENC 5216 will help teach you how to edit a variety of technical documents to make them more usable to their intended audience. We will explore both copyediting and comprehensive editing and learn how to apply these to technical documents. In addition to learning how to edit the content, organization, style, and mechanics of technical documents, you will also learn how to edit their design and illustrations. We will study the production process and the editor's roles in production. Finally, as part of this course we will also explore various ethical, legal, and management issues concerning editing. If you have any questions, please email instructor at lbrodkin@mail.ucf.edu.

ENC 5219.01 GRAPICS IN TECH WRITING KITALONG T 19:30-22:15
 In this class, we will explore theories of the visual, including theories of cultural representation, information graphics, and visual language, and connect them to the work of technical communicators. You will become not only a better producer of technical visuals, but also a more critical consumer of visual representations in everyday life.

ENC 5237.W79 WRITING FOR BUSINESS PROF. MCDANIEL WWW WEB-BASED
 (web based course)
 PR: Graduate status or senior standing or C.I. A study of the major document designs for professionals in business, focusing on audience, purpose, style arrangements and content.

ENC 5337.W61 MODERN RHETORICAL THEORY BELL WWW WEB-BASED
 In this course we will trace the ways in which the historical influence of the rhetorical tradition informs modern rhetorical theory. More specifically we will investigate how the relationships among language, culture, and knowledge create rhetorical effectiveness in a variety of discourse communities. Projects will include a comparative rhetorical analysis, discussion facilitation, a group style presentation, a professional discourse community profile and an original piece written for that community. Contact Dr. Kathleen Bell at kbell@mail.ucf.edu.

ENC 5705.M01 THEORY AND PRACTICE IN COMPOSITION MARINARA R 19:30-22:15
(media enhanced)

This course will introduce you to the theories and practices of college composition. We will try to see composition as something more than a disjointed set of activities such as grading and peer-response. We will look at teaching practices from different theoretical perspectives and attempt to work with the conflicts within the field. Our goal(s) will be to reach an understanding of teaching writing within particular notions of rhetoric, to combine the "what" of writing instruction with the "why(s)" of writing instruction.

ENG 3014.01 THEORIES OF LITERATURE CASMIER-PAZ TR 15:00-16:20

PR: ENC 1102. What does it mean to read a text? What do we do with, or to texts when we "interpret" them? This class will attempt to provide a context in which students can begin to answer these questions and others like them. Through class discussion, shared readings, and written explorations the students will be prepared to read and discuss literature in many ways. Among the critical approaches, the course will include (but is not limited to): Classical Criticism, New Criticism, Reader Response, Deconstruction, Psychoanalysis/Psychological Criticism, New Historicism, Marxism, Feminist Theories and Race Theories of reading. The course will proceed from selected literary texts, and continue through an historical survey of major critical approaches. The readings will include examples of both student and professional essays. Course requirements include: heavy reading and writing, oral presentations, exams, and class discussions.

ENG 3014.02 THEORIES OF LITERATURE MURPHY TR 10:30-11:50

PR: ENC 1102. I am still reviewing textbooks for this course. We will study a range of theoretical movements and key theoretical articles, focusing on contemporary criticism, but perhaps looking at some classical essays as well. Students will take a final exam, write some short essays and write one longer essay applying a theory or theories to a literary text. The short essays will probably be set up as interactive and collaborative projects. Class participation will prove crucial to student success in this course.

ENG 3014.03 THEORIES OF LITERATURE ANGLELY MWF 11:30-12:20

PR: ENC 1102. Theories of Literature will introduce you to ways of accessing texts that will open them up to more varied and challenging readings. Although the critical and theoretical approaches we will study are often complex and daunting, by the end of the semester you should be able to recognize and apply these approaches to a variety of literary and cultural texts. The theoretical background and writing skills you acquire should increase your confidence as undergraduate English majors. Questioning the assumptions behind our ways of reading and meaning making is an activity we will engage in often, and as a result, we will have dynamic class discussions, discussions that leave nothing uncontested but discussions that are always respectful of others. We will work hard not to stereotype or marginalize critical or theoretical approaches that seem "strange" or "old-fashioned" to us. Course requirements most likely will include two essays, three exams, a formal group presentation, informal small group projects, informal writing assignments, and reading quizzes.

ENG 3014.04 THEORIES OF LITERATURE ANGLELY MWF 15:30-16:20

PR: ENC 1102 Theories of Literature will introduce you to ways of accessing texts that will open them up to more varied and challenging readings. Although the critical and theoretical approaches we will study are often complex and daunting, by the end of the semester you should be able to recognize and apply these approaches to a variety of literary and cultural texts. The theoretical background and writing skills you acquire should increase your confidence as undergraduate English majors. Questioning the assumptions behind our ways of reading and meaning-making is an activity we will engage in often, and as a result, we will have dynamic class discussions, discussions that leave nothing uncontested but discussions that are always respectful of others. We will work hard not to stereotype or marginalize critical or theoretical approaches that seem "strange" or "old-fashioned" to us. Course requirements most likely will include two essays, three exams, a formal group presentation, informal small group projects, informal writing assignments, and reading quizzes.

ENG 3014.M70 THEORIES OF LITERATURE CARPENTER M 18:00-20:50
(Brevard Campus) (media enhanced) Techniques of analysis, theories of interpretation, and application of critical approaches to selected works.

ENG 3073.80 CULTURAL STUDIES LITERATURE GRIBBIN R 18:00-20:50

(DAYTONA CAMPUS) PR: ENC 1102. The theoretical and cultural developments over time that call for broadening the applications of literary analysis to produce "cultural studies"

ENG 3930H.200 SLAVERY AND ARTISTIC IMAGINATION CASMIER-PAZ T 18:00-20:50

This undergraduate seminar will be a team-taught course led by instructors in Film and Literature. The course will be a writing-intensive, multi-disciplinary examination of the institution of slavery as it exists both historically (i.e., New World Slavery of 16th-19th centuries) and as it is artistically represented in the literature and films of selected cultures from around the world. Through this international, inter-disciplinary approach, Slavery in the Artistic Imagination will examine the particularity of various national discourses on slavery as manifest throughout the African Diaspora and place these discourses into critical dialogues with one another. The Honors Seminar will use the advanced critical thinking skills of highly motivated students in order to encourage an innovative and challenging synthesis, which critiques the relationship between art, literature, and historical facts.

ENG 4932.01 ST: GLOBAL CULTURAL STUDIES GRAJEDA MWF 15:30-16:20

PR: ENC 1102. It has been said that American popular culture has become something of a global lingua franca, in which everyone "speaks" Madonna, McDonald's, and Mickey. But the discourse of western cultural imperialism is nothing new: the emergence of the cinema at the turn of the last century, for example, played a part in the colonialist enterprise, even as film culture gave rise to a utopian fantasy of the cinema as "visual Esperanto" — a new universal language based on images. This course will explore the latest stage of "globalization" by taking a cultural studies approach, one which examines not only the so-called Disneyfication of the world, but also those particular attempts to assimilate that culture into vernacular contexts. In other words, how and where have people both accepted and altered the "meaning" of Mickey? The course will introduce students to some key concepts and theoretical approaches to global cultural studies before focusing primarily on three cultural forms (cinema, television, popular music). We will analyze a range of texts from popular culture by attending to questions of transmission, translation and appropriation. To what extent does Hong Kong cinema turn Hollywood Chinese? Is "world music" a form of exoticism? How do kids in Mexico City "read" MTV?

ENG 5018.01 LITERARY CRITICISM JONES, A. T 19:30-22:15

PR: Graduate status or senior standing or C.I. This course is a historical survey of criticism and theory from Plato to the contemporary period. It is about the progression and permutation of ideas—ideas about the self, society, culture, art, power and politics. As such, it will entail a lot of reading, writing and discussion about abstract concepts, and, although the theory that you learn in this course will help you approach the content of subsequent graduate courses, our focus will be on theoretical *ideas* as opposed to practical applications of the different theories to various literary texts. The first half of the class covers Plato up to American New Criticism. The second half of the class slows down the historical speed and covers contemporary theory in a bit more depth. I do not assume that you have an intimate knowledge of the history of theory and criticism in this class, but I do expect an openness to ideas that are initially quite foreign. I also expect students to engage questions honestly and with respect to others' positions. The purpose of this class is learning, which will include learning about our own ignorance and challenging our perceptions, as opposed to gaining a smattering of knowledge so that we can bandy catch phrases, or re-entrenching our own comfortable beliefs about literature and life. The coursework will be heavily focused on class discussion, formal and informal writing assignments, student-led discussions and/or presentations. It will also include a midterm and final exam.

ENG 6801.02 HISTORY OF T & T BOWDON W 19:30-22:15

One of the three core courses in the PhD program in Texts and Technology, this course explores the history of and debates on the relationships between texts and technologies, offering a broad range of ideas and materials in order to understand how we have arrived at our digital culture. Indeed, a large part of our objective will be to de-familiarize the present (high) tech age by engaging a theoretically informed historical analysis of the past, a past, as Carolyn Marvin puts it, "when old technologies were new." Throughout the semester we will consider the meanings of the terms "text" and "technology" from a wide range of historiographic perspectives.

ENG 6810.04 Theories of T & T MAUER M 19:30-22:15

This course, intended as a survey of modern critical theory, proposes that almost all of contemporary theory derives from three writers who initiated what Paul Ricoeur called "the hermeneutics of suspicion": Marx, Nietzsche, and Freud. The hermeneutics of suspicion, with its practice of regarding ideas and behavior as symptoms, itself arose out of a century-long encounter with positivism, the most influential philosophy of the nineteenth century. Thus, one of the course projects will involve tracing the abiding prestige of Comte's philosophical intervention on modern thought.

Because positivism emerged from an intellectual climate infatuated with the prestige of science and the promise of technology, the seminar's second goal will be to speculate about the relationships between communication technologies and critical practice. In particular, we will study those technologies which have appeared since Comte: photography, the gramophone, the telephone, film, radio, the computer.

In his autobiography, Roland Barthes observed that "Many (still unpublished) avant-garde texts are uncertain: how to judge, to classify them, how to predict their immediate or eventual future? Do they please? Do they bore? Their obvious quality is of an intentional order: they are concerned to serve theory. Yet this quality is a blackmail as well (theory blackmailed): love me, keep me, defend me, since I conform to the theory you call for; do I not do what Artaud, Cage, etc. have done? – But Artaud is not just "avant-garde"; he is a kind of writing as well; Cage has a certain charm as well . . . But those are precisely the attributes which are not recognized by theory, which are sometimes even execrated by theory. At least make your taste and your ideas match." (Roland Barthes, p. 54)

While providing an introduction to some of the central ideas in contemporary theory, this course will assume that such theory is "a kind of writing as well"--in other words, that such works experiment as much with the form of "the essay" as they do with the ideas of "criticism." Thus, the texts we read will serve as models for assignments asking you to invent new ways of writing, or "doing criticism."

ENG 6811.01 ST: CULTURAL CONTEXTS OF TECHS & TECH CAMPBELL TR 18:00-19:20

Cultural Contexts of Texts and Technology: Video and Computer Games

Video and computer games now regularly vie with Hollywood movies both in terms of revenue generation and in shouldering the burden of blame for a variety of societal ills. They certainly represent a significant arena in which text and technology meet and thus a potentially fruitful subject of investigation for students in the program. This class will ask several questions about this unavoidable new medium: what are its relationships with other media, such as film, video, print literature, etc.? Are games a form of narrative? What is the cultural purpose of games? Some background in cultural studies will be helpful.

Potential texts:

Espen Aarseth. *Cybertext: Perspectives on Ergodic Literature*. Baltimore: Johns Hopkins University Press, 1997.

James P. Gee. *What Video Games Teach Us about Learning and Literacy*. New York: Palgrave Macmillan, 2003.
 Johan Huizinga. *Homo Ludens: A Study of the Play-Element in Culture*. Boston: Beacon Press, 1971.
 Marie-Laure Ryan. *Narrative as Virtual Reality: Immersion and Interactivity in Literature and Electronic Media*. Baltimore: Johns Hopkins University Press, 2001.
 Wardrip-Fruin and Harrigan, eds. *First Person: New Media as Story, Performance and Game*. Cambridge: MIT Press, 2004.
 Mark Wolf, ed. *The Medium of the Video Game*. Austin: University of Texas Press, 2002.
 Wolf and Perron, eds. *The Video Game Theory Reader*. New York: Routledge, 2003.

ENG 6939.01 TOPIC: ACOUSTICAL T & T GRAJEDA MW 18:00-19:20
 Despite the cultural pervasiveness of sound, contemporary critical theory by and large is glaringly silent on aurality and auditory phenomena; it seriously fails to consider sound as an object of study, instead focusing quite exclusively on visual culture (film, TV, video, computer screens — which are, of course, technologies of vision *and* sound). This seminar will address this roaring silence by examining a number of historical accounts of aurality, along with several theoretical approaches to the study of sound, leading finally to current work in the technology and textuality of digital audio. We'll start by briefly considering the philosophical discourse underwriting what has been called the "hegemony of vision," the deeply-seated visual bias dominating Western thought and culture since the ancient Greeks. Turning toward the faculty of hearing, we'll begin to construct a critical theory of sound by foregrounding both the ways in which we hear (casual, concentrated, distracted) as well as the contexts in which listening takes place (i.e., the social and historical conditions of reception that give meaning to what is heard). From there we will focus on what could well be the most loaded (and coded) figure in aural culture, the voice, calling upon Derrida's deconstruction of phonocentrism in western metaphysics in order to historicize the voice, examining not only its textuality but its materiality through technology (especially in the digital age of voice-mail, voice print, and voice-activated machinery). Finally, our work will include examining sound in various media (film, TV, videogame, the Web), exploring such problematic concepts as noise and silence, and expanding our scope of sound to include audio art, global soundscapes, and the creation of a listening subject.

ENG 6948.W05
 (web based) TEACHING PRACTICUM IN T&T KITTA LONG WWW WEB BASED
 This course is intended for T&T doctoral students who are teaching an online, media-enhanced, or technology-supported course for the first time. Students will receive support and guidance from one another and from a faculty member. Course requirements include assigned readings, weekly discussion postings, and a teaching portfolio.

ENL 2012.01 ENGLISH LITERATURE I HASANAT MWF 11:30-12:20
 PR: ENC 1102. Beowulf to 1798

ENL 2021.01 ENGLISH LITERATURE II SCHELL MW 18:00-19:20
 PR: ENC 1102. Beginning with Mary Wollstonecraft's radical manifesto for women's rights and ending with Virginia Woolf's echo of that same demand 136 years later, this class surveys the essential literary texts of arguably the richest period of English literature. Studying provocative texts in their social and historical contexts, the course includes works by Wordsworth, Coleridge, Byron, Shelley (Percy), Shelley (Mary), Keats, Tennyson, Browning, Arnold, Eliot, Yeats, Joyce, Lawrence, and Mansfield. Illuminating these texts will be the thinking of Hemans, Cobbett, Barrett-Browning, Engels, Darwin, Mill, and others. The course will have a mid-term and final examination, three papers, and in-class discussions.

ENL 2021.M03 ENGLISH LITERATURE II HOHENLEITNER MW 15:30-16:20
 (media enhanced)
 PR: ENC 1102. From 1798 to 1914

ENL 4101.01 ENGLISH NOVEL HASANAT MW 16:30-17:50
 PR: ENC 1102 and ENG 3014. Analysis of major English novelists.

ENL 4220.01 ENGL. REN. POETRY AND PROSE CARPENTER TR 12:00-13:20
 PR: ENC 1102 and ENG 3014. The course will examine selected poetry and prose of Wyatt, Surrey, Sidney, Spenser, Marlowe, Raleigh, Daniel, Shakespeare, Chapman, Lyly and others.

ENL 4273.01 MODERN BRITISH LITERATURE JONES, A. TR 12:00-13:20
 PR: ENC 1102 and ENG 3014. " 'Things Fall Apart': Literature of Loss and Desire in the 20th Century "
 This course will take as its touchstone the problem of "loss" and will examine the drive in modern and postmodern literature to mourn, to memorialize, to testify and to recreate in the wake of (often cataclysmic) social change. We will explore the ways in which various works of fiction, poetry and drama attempt to represent and to cope with loss and desire. Required texts *might* include: Ford Madox Ford's *The Good Soldier*, Vera Brittain's *Testament of Youth*, Graham Greene's *The End of the Affair*, Jean Rhys's *Wide Sargasso Sea*, T. H. White's *The Once and Future King*, Tom Stoppard's *Rosencrantz and Guildenstern are Dead*, Caryl Churchill's *Cloud Nine*, as well as the poetry of Siegfried Sassoon, Wilfred Owen, Charlotte Mew, W.B. Yeats, T.S. Eliot, A. E. Housman, and postmodern "poets" like David Bowie, Morrissey, the Sex Pistols, Portishead, and Bush. Some critical readings will also be required. The course will also have a substantial written component.

ENL 4311.01	CHAUCER	PUGH	MWF	14:30-15:20
PR: ENC 1102 and ENG 3014. This course has several goals:				
1. to explore Chaucer's works in the context of medieval philosophical, religious and literary texts, as well as 20th-century criticism;				
2. to read Chaucer's Middle English with fluency and flair;				
3. to develop a rudimentary understanding of philological research and its relation to literary criticism;				
4. to encourage and develop literary and theoretical analysis of medieval and 20th-century texts.				
Students can expect heavy reading, two papers, a midterm, a final, and a presentation. No prior experience with Middle English is required, but an appreciation of bawdy literature is helpful.				
ENL 5006.0001	BRITISH LIT: MEDIEVAL TO MODERN	PUGH	MW	18.00-19.15PM
In this graduate survey course, we will read and analyze 1500 years of English literature, from Beowulf to Virginia Woolf. Within this vast scope, we will pay particular attention to the defining characteristics of various genres (e.g., epic, fabliau, romance, sonnet, drama, novel) and periods (e.g., medieval, early modern, eighteenth-century, Victorian, modern). Likely texts and authors include Sir Gawain and the Green Knight, Chaucer, Shakespeare, Spenser, Milton, Dryden, Pope, Austen, Dickens, and many others.				
LIN 4100.01	HIST OF ENGLISH LANGUAGE	BOWIE	TR	10:30-11:50
PR: ENC 1102. Study of the English language and its development from Anglo-Saxon to Modern.				
LIN 4660.01	LINGUISTICS AND LIT	BOWIE	TR	15:00-16:20
PR: ENC 1102. An analysis of English grammar from traditional and modern points of view. The application of theoretical descriptions of grammar to spontaneously produced English will be stressed.				
LIN 4680.M01	MODERN ENGLISH GRAMMAR	YOUNG	T	16:30-17:50
PR: ENC 1102 and sophomore standing.				
Are you syntactically challenged? Are your verbs tensed? Have you restricted your modifiers?				
While language correction is a popular spectator sport, language study usually isn't. This is a shame, because English grammar is a fascinating subject that transcends questions such as, "Is it ok to end a sentence with a preposition?" Even the simple rules are not as simple as you might think. Experts often disagree, for example, about where to put the comma. In this award-winning course, you will learn about structural and rhetorical grammar, and how they compare to "traditional grammar." You'll be introduced to the linguistic theory which illuminates the reasoning behind these grammars. Think of this course as grammar for smart people.				
Please review the course website at http://reach.ucf.edu/~lin4680 before enrolling.				
LIT 2110.01	WORLD LITERATURE I	CATO	TR	10:30-11:50
PR: ENC 1102. Poetry, prose and drama selected from ancient Hebrew, Greek and Oriental literature and from that of Renaissance Europe.				
LIT 2120.01	WORLD LITERATURE II	COVERT	MW	16:30-17 :50
PR: ENC 1102 Readings from Moliere, Voltaire, Goethe, Pushkin, Balzac, Tolstoy, Ibsen, Mann Kafka, Camus and others.				
LIT 3082.01	CON'T EURO FICTION SINCE 1900	MURPHY	TR	13 :30-14 :50
PR : ENC 1102.				
For this course, we will read novels mainly written by Noble Prize winners, such as <u>The Plague</u> by Albert Camus, <u>The Hive</u> by Camilo Cela, <u>Reeds in the Wind</u> by Grazia Deledda, <u>Penguin Island</u> by Anatole France, <u>The Rat</u> , by Günter Grass, <u>Growth of the Soil</u> by Knut Hamsun, <u>Siddhartha</u> by Herman Hesse, <u>The Cave</u> by José Saramago, as well as <u>Cassandra</u> by Christa Wolf, and perhaps another non-Noble Prize winner, to have some gender balance in the course (most of the female European Noble Prize winners have been poets). Students will keep a collaborative journal, make an oral presentation on context or history for one of the works/authors, write an essay (the form and orientation to be chosen from a list of options), and take a final exam.				
LIT 3313H.01	HONORS SCIENCE FICTION	WOLF	TR	16:30-17:50
PR: ENC 1102 and permission of Honors or equivalent credit. An investigation of science fiction as a literary form, together with selected readings. Honors content.				
LIT 3354.01	ETHNIC LIT AMER	MILANÉS	MWF	13:30-14:20
PR: ENC 1102. This section of LIT 3354 will examine the contributions of linguistic and ethnic groups of non-English origin to the literature of the United States by closely analyzing nine complete literary works in various genre. We will discuss in depth literature written by Asian Americans, American Indians, African Americans and Latino/as. Students will also read excerpts of works from other ethnic/linguistic groups throughout the semester.				
LIT 3354.M70	ETHNIC LIT AMER	MEEHAN	M	18:00-20:50
(Brevard Campus) (media enhanced)				
PR: ENC 1102. Ethnic Literature in America: The primary focus will be on developing an awareness of thematic and stylistic issues associated with African American, Native American, Asian American, and Latina/o storytelling traditions. Our basic source will be the <u>Heath Anthology of American Literature</u> , Volume 2, but we will also frame our readings with selections from The Rodrigo Chronicles,				

popular philosophical dialogues that argue for opening up legal theory, public policy, and public life in general to historically-suppressed stories and storytelling modes.

Assignments include weekly response papers, a midterm, a historical context research paper, and a creative final project.

LIT 3383H.201 HONORS WOMEN IN LITERATURE LOGAN TR 16:30-17:50

PR: Permission of Honors and ENC 1102H or equivalent credit.

This course examines from women-centered perspectives the essays, poetry, and prose of several twentieth-century women writers who write on issues of social justice. Acknowledging the link between women's words and social change, this course considers how women imagine their lives in language. Students will read essays, poetry, and prose from a broad range of authors, including novels by Linda Hogan, Margaret Atwood, Ruth Ozeki, and Nawal el Sadaawi. Required tasks: four short critical essays, class participation and in-class presentations, final critical and reflective paper, and service learning project to be presented in class.

LIT 4184.01 IRISH LITERATURE HOHENLEITNER MWF 13:30-14:20

PR: ENC 1102 and ENG 3014. The language in which we are speaking is his before it is mine. How different are the words home, Christ, ale, master on his lips and on mine! I cannot speak or write those words without unrest of spirit. His language, so familiar and so foreign, will always be for me an acquired speech. I have not made or accepted its words. My soul frets in the shadow of his language.

James Joyce

This course will consider modern Irish writers, beginning with James Joyce, in the context of specifically Irish political and cultural situations. Along the way, we will consider how this perspective changes our view of texts that have traditionally been approached through the English canon, as well as investigating the texts' constant reappraisal of the relationship between Irish writers who choose to, or feel themselves forced to, write in the language of the colonizer. Near the end of the class, we will take up the special case of Northern Irish literature, as well as contemporary writing in the Irish language.

Texts will be selected from authors such as Joyce, Yeats, Patrick Kavanagh, Brian Friel, Seamus Heaney, Anne Devlin, Marina Carr, and Seamus Deane.

LIT 4554.01 ADV. FEMINIST THEORIES WALLACE MW 18:00-19:20

PR: ENC 1102 and ENG 3014.

This course examines from interdisciplinary perspectives contemporary feminist theories about the academy, the body, class, community, ecology, identity, knowledge, race and ethnicity, literary and cultural studies, post-colonialism, sexuality, technology, etc. We will read the works of a wide range of feminist theorists, including such figures as Donna Haraway, Bell Hooks, Susan Bordo, Judith Butler, Barbara Christian, Helene Cixous, Audre Lorde, Trinh T. Minh-ha, Chandra Talpade Mohanty, Adrienne Rich, Eve Sedgwick, Barbara Smith, Patricia Williams, and Monique Wittig.

LIT 6009.01 GENRE OLIVER W 19:30-22:15

The Novel: Theory, History, and Texts

When the new literary form, ultimately termed "the novel," first made its appearance in England in the late seventeenth / early eighteenth century, it was considered a "low" and "nasty" form of writing. As Henry Fielding observed, for "the composition of novels and romances, nothing is necessary but paper, pens, and ink, with the manual capacity of using them." Yet, during the course of the eighteenth century, the novel gained in reputation and eventually established itself as the dominant mode of literary expression, the form deemed most capable of representing and expressing modern/post-modern life.

This course concerns itself with the genre of the novel—specifically, with theory of the novel, with the history and development of the early English novel, and with actual novels and prose fiction written in England during the late seventeenth and early eighteenth centuries.

Some possible areas of exploration include, but are not limited to, the following:

What is a novel? What formal and thematic aspects characterize it as "a novel"? How does it differ from other forms of prose fiction, such as the romance, allegorical prose, or the Menippean satire?

Why did the English novel take the course that it did, tending towards realism and mimicking "history"? What cultural and literary influences impacted the development of the English novel? How is the English novel different from, say, the French novel or the American novel?

What role did women writers have in shaping the course of the English novel?

Did the novel, as some critics suggest, actually change how human beings conceive of experience? Does the introduction of a linear narrative/plot force us to read our own lives in linear terms?

What is the novel's role in the development of the penitentiary? of psychoanalysis? of pornography?

Texts include Michael McKeon's critical anthology, *The Theory of the Novel: A Historical Approach*; *Popular Fiction by Women, 1660-1730*, edited by Paula R. Backscheider and John J. Richetti; Aphra Behn's *Oroonoko* (1688); Daniel Defoe's *Robinson Crusoe* (1719);

Samuel Richardson's *Pamela* (1740-1); Henry Fielding's *Shamela* (1741) and *Joseph Andrews* (1742); Laurence Sterne's *Tristram Shandy* (1759-67); and Frances Burney's *Evelina* (1778).

LIT 6246.01 MAJOR AUTHOR: TONI MORRISON DAVIDSON MWF 13:30-14:20

This course will examine the novels, short fiction, and nonfiction work and criticism by Toni Morrison. We will discuss her placement in both African American and "American" literary traditions as well as some major recurring themes found in her fiction (community/home, migration, difference, orality, and naming). We will explore the ways in which Morrison bridges the assumed gap between an African American cultural tradition of orality and the American literary traditions.

Requirements: Heavy reading, seminar paper, presentations.

LIT 6365.M01 LITERARY MOVEMENT SMITH, E. M 19:30-21:00

(M course; web-mediated with reduced face-to-face seat time)

The international phenomenon of modernism flourished from the 1890s through the late 1920s, and produced radical, controversial work not only in literature and several other creative disciplines, but also in the realms of social thought, technology, and politics. Students will research and respond to the work and thought of modernism by exploring literature, painting, philosophy, music, and global thought from the period, and raise questions about the lasting impact and legacy of modernism. At this time the likely literary texts to be read as a class (subject to a few possible changes), are:

Djuna Barnes, *Nightwood*

Hart Crane, selected poems and short prose pieces

T.S. Eliot, selected poems and essays

Henry James, *The Golden Bowl* or another late novel

James Joyce, *A Portrait of the Artist as a Young Man*

Jean Toomer, selections from *A Jean Toomer Reader*

Virginia Woolf, one or two novels from the 1920s

W.B. Yeats, selected poems and essays

A longer paper (c. 15 pages) with significant research will be required, as well as numerous shorter pieces of writing that will be posted on the course site for peer discussion. Many of the shorter pieces of writing will ask students to report on research in disciplines outside the field of literature. In addition, students will read and respond in writing to various essays from the period, and to more recent scholarly studies of modernism as a movement.